

GROW POPCORN HERE? LITTLE SUCCESS

'Hat' Taylor RKO Division Manager

Formerly Boston branch manager for RKO, Hatton F. Taylor has been promoted to East-Central District manager, with supervision over the Cleveland, Cincinnati, Detroit and Indianapolis territories, and will make his headquarters in the first-named

(Continued on Page 3)

UA's 'UA Week' Set For July 1-7

United Artists Week, an intensive booking drive aimed at placing a UA release in every theatre in Canada and the United States, has been set for July 1-7, it was announced recently in New York by William J. Heineman, vice-president in

(Continued on Page 5)

SOME GROWN AND CANNED FOR SALE IN GROCETERIAS, ETC.

Will Canadians ever be able to raise their own popcorn for the ever-growing market? Concession suppliers here are somewhat less optimistic now than in 1952, when Professor G. P. McRostie, head of the Department of Field Husbandry at the Ontario Agricultural College, Guelph, said he thought they could.

Variety Village Graduates Earn \$200,000 Yearly

Variety Village, beneficiary of the baseball game between the Toronto Maple Leafs and the Richmond Virginians at the stadium on June 15, was given space in the Current Summary of the Ontario Society for Crippled Children:

"Variety Village, built and maintained by the Variety Club of Toronto and operated by the Ontario Society for Crippled Children, provided vocational training for 24 boys in residence, ranging in age from 16 to 18 years. In the seven years of operation of this school, 124 students who have graduated are now earning in excess of \$200,000 annually."

Serious consideration is being given to the possibility of expanding the accommodation for pupils at the Village. The idea was discussed at some length during the Variety Club's recent meeting, with many members for it.

McRostie, who addressed a Canadian regional meeting of the International Popcorn Association in the King Edward Hotel, Toronto, wrote to Syd Spiegel, manager of Super Pufft Popcorn Limited, Toronto, that "There is no question of the suitability of Central and Western Ontario for the production of popcorn. If we can be of any assistance to you in the promotion of this industry, we would be glad to have you get in touch

(Continued on Page 3)

Batten Films To Foster, Roffman?

Batten Films may be acquired from Rapid Grip and Batten Limited by Ralph Foster, general manager, and Julian Roffman, production chief, who came to the firm in November, 1955 with the sale of their own company, Meridian Productions Corpora-

(Continued on Page 4)

Chisholm To Maxwell

J. J. Chisholm, formerly of ASN, has become assistant to the president of Associated Broadcasting Company, Martin Maxwell, in Toronto. The company sells transcriptions and air time. Chisholm will form a TV production and sales division.

EASTERN THEATRES NET UP 10.6%

Eastern Theatres Limited, which operates Canada's largest theatre, the 3,373-seat Imperial in Toronto, reported a net profit of \$115,616 in 1955, 10.6 per cent higher than the \$104,582 in 1954. This represented earnings of \$3.61 per share of common stock, of which \$3 was paid, in 1955, compared with \$3.27 earned and \$4 paid the year previously.

Net earnings were given by the annual report as \$251,320, as against \$236,000 in 1954. Working capital increased to \$198,538 from \$184,565, total current assets rose to \$277,439 from \$241,270, total assets climbed to \$665,235 from \$620,010 and total current liabilities went from \$56,705 to \$78,901.

Eastern Theatres is a subsidiary of Famous Players.

PQ PIONEERS TO HEAR USA CONSUL

The United States Consul General in Montreal, the Honorable Herve J. L'Heureux, will be the guest speaker at the eighth annual dinner of the Quebec division of the Canadian Picture Pioneers, to be held at the Sheraton Mount Royal Hotel on Wednesday, June 6.

Born in Manchester, NH, Mr. L'Heureux is the son of Quebec parents who emigrated. A member of the New Hampshire and Federal bar, he was appointed to his present post in November, 1955. He served at Windsor for ten years before becoming consul at Stuttgart, Germany in 1937. He was then transferred to Antwerp, which was under German occupation during most of his two years there.

After that he served in various government capacities in Lisbon, Algiers and Marseilles. From October, 1952 to June, 1955 he was supervising Consul General in Germany and Austria and executive director of the United States High Commission for Germany.

Tickets are obtainable through Pioneer Bill Mannard at United Amusement Corporation Limited.

Paramount's Canadians Hear George Weltner

Paramount will release 15 "super specials" and four "extra specials," Gordon Lightstone, Paramount's Canadian general manager, told the recent national sales meeting in the Royal York Hotel, Toronto. Top Paramount sales executives were on hand to hear Lightstone agree that business was down but "if you have what they want, they will come and buy it."

Among the Paramount executives from the world headquarters in New York were George Weltner, international sales head; Charles Boasberg, supervisor of worldwide sales; Jerry Pickman, vice-president in

(Continued on Page 4)

UA's 'Five Steps To Terror'

Ruth Roman and Sterling Hayden star in Grand Productions' UA film, Five Steps to Terror.

CBC Board Studies Two TV Applications

Applications for new TV transmitters in Rouyn, Quebec and Yorkton, Saskatchewan will be considered by the Board of Governors of the Canadian Broadcasting Corporation at its 101st meeting in Ottawa on June 22. Findings of the Governors are passed on to the Department of Transport, the licensing agency, which has the final say.

The Rouyn request is from Norman Roebuck and the Yorkton one from Northern Radio-Radio Nord Inc.

WPG. OWL SHOW BRINGS \$750 TO CPP TRUST FUND

The Winnipeg branch of the Canadian Picture Pioneers, which draws its membership from Manitoba and Saskatchewan veterans of the industry, will donate about \$750 to the Trust Fund, the proceeds of a recent midnight show at the

Odeon, Winnipeg. The show is held annually. Harry Gray, Lyceum Theatre, is the branch president and O. R. Hanson of Toronto is chairman of the Fund's trustees. The Fund has made many expenditures for persons in need.



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"ALBERT"
IS—

AN ALLIGATOR NAMED DAISY

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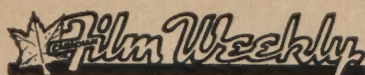


SINDEN WAS A SUCKER
FOR A 'COME HITHER'
SMILE... AND DAISY HAD
NINETY-SIX TEETH!...



*With apologies to Walt Kelly.

J. ARTHUR RANK FILM DISTRIBUTORS (CANADA) LTD.



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'HAT' TAYLOR

(Continued from Page 1)

city. His appointment, one of seven promotions from the ranks made by Nat Levy, Eastern sales manager, was announced by Walter E. Branson, RKO's vice-president in charge of worldwide distribution.

Taylor, who started in the Toronto branch of RKO as a clerk 25 years ago, is the son of Percy Taylor, who was RKO general manager for Canada in the early days and later entered the exhibition field in Quebec. The senior Taylor now operates the Border Theatre in Rock Island, Quebec.

When elevated to the management of the Boston branch in 1949, the younger Taylor relinquished charge of the Detroit office, to which he had been promoted in 1946 from Montreal, where he had taken over in 1940. He came to Montreal from the management of the Calgary branch, his first important position.

Hatton Taylor, known popularly as "Hat," is the son-in-law of Clare Appel, executive director of the Canadian Motion Picture Distributors' Association.

Otto Ebert, formerly Detroit branch manager, succeeded Taylor in Boston.

Add Three Films To DCA Release Sked

Three new films have been added to the release schedule of Distributors Corporation of America, bringing the total in distribution to 17, of which 11 played their first engagements in 1956. Astral Films handles Distributors Corporation of America.

The new additions are Bermuda Affair, starring Kim Hunter, Gary Merrill and Ron Randall and directed on location by Edward Sutherland; Scandal in Sorrento, in CinemaScope and Technicolor, starring Sophia Loren and Vittorio De Sica, which is a Titanus production directed on location by Dino Risi; and Monster From Green Hell, a Gross-Krasne production, produced by Al Zimbalist, directed by Kenneth Crane and starring Jim Davis.

Grow Canada Popcorn?

(Continued from Page 1)

with us in that regard." Spiegel was co-chairman of the IPA Canadian region.

Nevertheless, little has happened since to vindicate that optimism, despite efforts every year by farmers encouraged by the supply houses. The government, though interested, hasn't undertaken any serious research, as it did in the case of home-grown tobacco. This is probably because the market is so much smaller than for the weed, which, with a 1954 crop valued at \$74,000,000, is now Ontario's richest cash yield. Tobacco, of course, is still exposed to the same factor which is discouraging experimentation by farmers—loss by frost. Last year an unseasonable frost cost tobacco growers \$15,000,000.

It is considered that the same area where tobacco is grown, Southwestern Ontario, would be best for popcorn. The temperature in the triangle between Lake Huron and Lake St. Clair, below Chatham, is almost identical with the South. The trouble is the late frost in Spring and the early frost in Fall.

It takes 120 undisturbed days—roughly from May 24 to September 24—to grow bonus corn with the best popping volume. There is intensive research in USA schools to develop a 100-day corn and this would give Canadian growers a chance if found. However, if it did become possible to grow acceptable corn here, it would then be necessary for someone to build a \$100,000 processing plant.

Some farmers still grow corn as a small part of their work in an effort to come on a new and profitable crop. Leo Sherman of Beaver Specialties, a Toronto supplier of nuts, supported a co-operative experiment by farmers some years ago but didn't get a worthwhile crop. The small amount of corn produced hereabouts is still about five points below good popping volume. It is thought that successful growing in Canada wouldn't make the price any cheaper to theatres and other users but that it would create another industry. Freight and distribution costs are higher here than in the USA because of the large area and the small population.

Most of the popcorn produced and processed here from USA hybrids is canned and sold in groceries for the same price as that which is imported. Theatre distributors find no price advantage and hesitate to distribute the acceptable output because it means endangering USA sources of supply, since the Canadians cannot guarantee regular and adequate crops.

The USA spends about \$400,000,000 for popcorn but the fig-

ure for Canada, which has one-tenth its population, isn't anywhere near being proportionate. Theatres and concessions in stadiums, etc., account for 70 per cent of the USA total and since TV there's also a big home market. Canada's per capita consumption is much lower than that of the USA, with Quebec hardly touching the stuff. But Ontario's per capita sales match the USA figures.

The statistics of the popcorn growing business are these: it takes 2,000 bags, from 2,000 pounds per acre, to get 200,000 pounds of popcorn. Will Canada ever be able to match this proportionately? The suppliers hope the time will come but they now feel that Professor McRostie's conclusions, while likely valid, were a bit naive and quite a bit ahead of the great day.

'Massacre At Dragoon Wells'

Mona Freeman has been signed to star with Barry Sullivan and Dennis O'Keefe in AA's Massacre at Dragoon Wells.

News Clips

Beverly Hills investment bankers have secured an option to purchase working control of Republic Pictures, which recently laid off its studio employees for a period of 90 days . . . The Georgetown, Ontario Herald was one of a number of Canadian newspapers to run editorials on the comeback of the movies . . . Guy Kibbee, 74, one of the film industry's best-known character actors and veteran of more than 25 years in Hollywood, died recently in an actors' home in East Islip, NY after a lengthy illness . . . Famous Players' Capitol Theatre, one of Victoria's four first-run houses, has been closed indefinitely.

Acting for King Phumiphol of Thailand, Ambassador Pote Sarasin conferred on Cecil B. DeMille the Most Exalted Order of the White Elephant at a recent luncheon in the Paramount studio . . . Joseph M. Schenck, who founded United Artists Theatre Corporation in 1926, has sold his 100,000 shares in the 20-theatre circuit to George Skouras, president, and E. H. Rowley, executive vice-president . . . Maximum sentence of six months in jail and a \$500 fine was imposed on a New York man for storing millions of feet of old film in cardboard containers in a seven-storey loft without sprinklers or other protection.



ONE can always start an academic discussion in our business on the subject of star values. The mention of the name of a new film will always lead an exhibitor to ask:

"Who's in it?" To the producer seeking to develop new talent this can be discouraging. The average exhibitor will argue that there are few it any so-called stars today who guarantee boxoffice attendance if they are not playing in a very good film. Somewhere along the line there has to be more co-operation.



The producer casting an important film today seeks to obtain the players whose talents are most admirably suited to the roles involved and who have the highest possible boxoffice lure. This frequently presents a problem because, while it may be possible to make suitable deals with such persons, they may not always be available when the picture is ready to roll. There are other reasons. If he casts good but unknown players, he is faced with the problem of exhibitor as well as public acceptance. He can gamble and hope to establish a star by sheer weight of the role involved and the importance of the film itself. Sometimes, because of necessity, he casts players who have passed their peak of public acceptance. Generally, the producer, in planning a new production, can anticipate a problem in casting.

For the sake of his own future, the exhibitor must be prepared to do his share of creating public interest in new players. If queried the average exhibitor would probably agree with this viewpoint. Unfortunately, if pressed he will probably admit that he really doesn't know how to help. The mere showing of the film in which the new players appear is not sufficiently helpful because if enough patrons are not attracted no great point is achieved. Something further must be done.

This is a subject which could well merit the attention of everyone engaged in our business. Joint action might bring tangible results. As an example, we have always put a high value on our screen for the pre-selling of coming attractions. No theatre owner would think of publicizing a forthcoming attraction without the use of screen trailers. Perhaps, therefore, a regular reel may be produced which will devote itself to new and upcoming players. It might be tabbed "Per-

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PARAM'T MEETING

(Continued from Page 1)

charge of advertising, publicity and promotion, and Oscar Morgan, chief of short subject sales. Also on hand was Maxwell Hamilton, co-ordinator of worldwide promotion plans for The Ten Commandments.

Weltner and Hamilton discussed the unprecedented qualities of The Ten Commandments and Boasberg, saying that only Toronto and Montreal would see it this year in Canada, predicted that it would earn the world's greatest gross. The job of tackling the sale and exploitation of the Ten Commandments and Ponti De Laurentiis' War and Peace, the latter film also being one of the greatest productions in history, was an immense challenge, Boasberg stated.

Pickman pointed out that the amount of production activity at Paramount was an answer to pessimism about the industry. Morgan asserted that not using newsreels and shorts weakened the entertainment value of the program. From 70 to 80 per cent of newsreel coverage is never seen on TV.

Among the films discussed were The Red Nichols Story; Gunfight at the O.K. Corral; Alfred Hitchcock's From Amongst the Dead; and the Perlberg-Seaton production of The Proud and Profane—these being the "extra specials." Others were That Certain Feeling, The Loves of Omar Khayyam, Funny Face, Hollywood or Bust, The Rainmaker, Fear Strikes Out, Flamingo Feather, Desire Under the Elms and The Golden Journey.

Canadian personnel came from coast to coast for the meeting. Among those attending were Pat Hogan and Ralph Thorne from Saint John; Bob Murphy, Romeo Goudreau, Bill Young and Tom Dowbiggin from Montreal; Mickey Stevenson, Ted Dowbiggin, Ambrose Theurer and Ron Emilio from Toronto; Syl Gunn, Norm Simpson and Al Glass from Winnipeg; Bill Kelly, Jim Rea and Larry Gibson from Calgary; Bob Lightstone from Vancouver; and Bill O'Neill, Win Barron and Ernie Heath from the Canadian home office in Toronto.

FOR SALE

Theatre block in lively central Ontario town, popular tourist area. Includes adjoining store (confectionery and small wares) public hall upstairs, all in excellent condition. Solid brick building, central corner. New projectors, sound and screen, etc. No opposition. Store offers many possibilities, restaurant, etc. Real opportunity for man with initiative. Owner has other interests.

Send replies to BOX 25
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175 Bloor St. E., Toronto

News Notes

NFB FILM WINS IRISH AWARD

The National Film Board's short, The Shepherd, produced by Julian Biggs, won an award at the International Film Festival in Cork, Ireland, where the French-made Les Assassins du Dimanche took the premier prize. A Hollywood film, I'll Cry Tomorrow, was given an award for "the collective high quality" of the acting by Susan Hayward, Jo Van Fleet and Richard Conte.

Other awards went to the Shell film unit's documentary, Rival World, and the Italian film, Woman of the River, for best photography.

Individual awards went to Yves Massard for his role as a young priest in Maurice Cloche's Le Missionnaire; Sachiko Hadori, for her role as a suicide in the film I Am on Trial; and Pietro Germi, director of the Italian film, Il Ferroviere.

GLADYS RAWNSLEY HEADS WOMPIS

Gladys Rawnsey of United Artists, who took over as president of the Toronto branch of the Women of the Motion Picture Industry on the resignation early in March of Anne Kaplan, was returned to that office at the recent election meeting.

Named to the executive with her were May Levandusky of Odeon, first vice-president; Audrey Duke of Odeon, second vice-president; Marion Hertell, Canadian Motion Picture Distributors' Association, recording secretary; Olive Copleston of MGM, corresponding secretary; and Ruth Frankson of General Theatre Supply, treasurer.

Three former directors and four new ones were elected to the board. Returned were Mildred Banks and Kay Fisher of MGM and Jean MacLennan of IFD. Newly-named to the board were Marjorie Wilson of JARO, Mary Colangelo of Empire-Universal, Mary Ditursi of ASN and Lois Skinner of Paramount.

NBC VS. TV FILM DISTRIBUTORS

Film syndicators vs. the network system; that's how NBC described the present USA TV situation before the Senate Interstate and Foreign Commerce Committee in Washington recently. "The wealth of fine entertainment, educational and cultural programs invaluable in the diversified schedules of the networks would be replaced by a continuing flow of stale and stereotyped film product," the NBC brief stated. It said further, referring to the proponents of toll TV and others:

"It was the networks which developed the facilities and skills and undertook the financial risks of building a national television program service — not the film-come-latelys or the promoters with Hollywood backlogs in their portfolios. While the networks were chalking up annual losses of millions of dollars to develop the new medium, the film interests withheld their product from it; and turned to television only after it had been built by others."

Syndicators, who have just formed the Association of Television Film Distributors, called the NBC charges "a smoke-screen" to obscure the disadvantage of local and regional stations in competing with network outlets at peak viewing hours. Nor could Independents get enough good film programs, this resulting from existing network practices.

USA THEATRE RECEIPTS DOWN

Theatre receipts in the USA in 1954 totalled \$1.4 billion, a 12 per cent drop from the \$1.6 billion of 1948, it was reported by the Census Bureau, which used 1948 as the comparison year for its 1954 statistics.

Actually, the gross for standard-type theatres, which decreased by 2,928, going from 17,689 to 14,761 in the eight-year period, dropped by 24 per cent. Drive-in theatres, which increased from 820 in 1948 to 3,799 in 1954 for a gain of 2,979, showed a 350 per cent rise in receipts and was the main factor in keeping the overall decrease in receipts at 12 per cent. There were 18,560 theatres of both types in 1954 and 18,631 in 1948 — a slight drop of less than one per cent.

Salaries paid by theatres in 1948 amounted to \$303 million, as against \$291 million in 1954, representing a four per cent decline. Auditorium theatres showed a 16 per cent decrease in payrolls in the period but drive-ins increased their payrolls by almost 400 per cent.

RKO Acquires 'Rachael Cade'

RKO has acquired rights to Charles Mercer's Rachael Cade.

MGM's 'Something Of Value'

Sidney Poitier will star in MGM's Something of Value.

BATTEN FILMS

(Continued from Page 1)

tion Limited. Negotiations are under way. The move of Rapid Grip and Batten to drop its film division, which has been in operation since acquisition of the studio in 1953 from the Paul Nathanson interests, followed important changes in its executive structure. Reg A. Batten, president, became chairman of the board recently and appointed Jack H. Batten to succeed him.

The staff of 30 is on notice, with some employment terminations having longer to go than others.

Studio production has doubled in a year but the Batten principals are said to feel that the film division makes too much demand on the time of the president. The Battens had a marked interest in motion picture production. Reg Batten was vice-president and an important stockholder in Shelly Films before acquisition of the studio and is said to have disposed of his Shelly holdings only recently. Vice-president and general manager of Batten Films before the Meridian deal was Jack Batten.

The studio, near Islington, was established in 1945 in the former Combine Club, as a joint enterprise of Paul Nathanson and the J. Arthur Rank interests, then partners in distribution. The Rank organization subsequently became partners in Nathanson's Odeon circuit, later acquiring it completely. Then Nathanson obtained Rank's share of the studio, known as the Queensway. It was called Sovereign after that, the name being the same as the 16 mm. distribution subsidiary of Empire - Universal Films, Nathanson's distribution company, which A. W. Perry heads.

In 1951 Ed Harris took over the studio, with Wayne and Shuster having an interest, and ran it as Capitol Film Productions until its sale to Rapid Grip and Batten. Frank O'Byrne, who left Associated Screen News as Ontario manager to administer the studio in 1945, resigned last year.

Foster, former Deputy Government Film Commissioner for Canada and one-time head of the Australian Film Board, returned to Toronto some years ago after serving as head of films and television for the United Nations in New York. Roffman, an ex-Montrealer with an outstanding reputation as a film maker, also came back from the USA to join Foster in establishing Meridian.

WANTED TO BUY

800 used theatre chairs. Must be latest models and in A1 condition. State size and slope to floor.

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Backs Production Experimentation

Believing that art must experiment to survive and that such experimentation is difficult in an art that has become industrialized, the British film industry, through the British Film Institute, has provided a small sum for such activity, writes Stephen Watts in an article prepared for the United Kingdom Information Services. Says Watts:

"The British Film Institute set up a committee some time ago to administer a £7,000 grant 'to encourage new and original talent and ideas in film-making' and so far nine films have been sponsored and seven completed. Recently two of these, together with an independently-backed experimental film, were shown at the National Film Theatre in London and drew from the critics the opinion that the venture shows promise. One went so far as to describe this program as 'the most exciting contribution to the art of the cinema' since the arrival of the documentary film.

"But these films are not really, in the accepted sense, documentary. The three samples were shown under the general title of 'Free Cinema,' meaning that the makers were free of commercial influences and motivated by 'a belief in freedom, in the importance of people, and in the significance of the everyday.' Clearly the spirit underlying these films is realist, and therefore has something in common with the immediate post-war school of Italian film-making, but this comparison should not be taken too far. There is nothing imitative here, and, anyhow, nothing so ambitious as a full-length 'story' film has yet been attempted."

The first film, *Together*, made by Lorenza Mazzetti, is about the troubles of deaf mutes living in a normal society; the second, *Momma Don't Allow*, by Karol Reisz and Tony Richardson, is a somewhat unflattering look at a Jazz Club; and the third, *O Dreamland*, directed by Lindsay Anderson, explores a seaside fairground.

In production is *The Door in the Wall*, in which Glenn Alvey, a young American, has put in practice his patent called *Dynamic Frame*, a device by which the director can command a picture of variable shape, either by smooth flow or abrupt change.

Most of the other films in the first experimental group are cartoons.

Stating that the first three films cost less than an average newsreel, Watts says it is not known whether this experimental activity will have any effect on



Stratford Enters Production; Variety's Judges

The top picture, taken during the press party announcing the partnership of the Stratford Shakespearean Festival with Leonid Kipnis and Judge Samuel Friedman to make motion pictures, was made in the Royal York Hotel, Toronto. The bottom one, showing the judges who chose the London and Las Vegas tents for the Charity Citation Award of Variety Clubs International, was taken in the Waldorf-Astoria Hotel, New York, during the recent convention.

Top photo, left to right: Judge Samuel Friedman, Westport, Conn.; Leonid Kipnis, New York and Toronto; Tom Patterson, Director of Planning for the Stratford Festival; N. E. Kaye, Stratford, vice-president, the Stratford Foundation, who is speaking; and Bill McNeill of CBC Special Events, who is recording his remarks.

Bottom photo: Charles A. Alicote, executive publisher, *The Film Daily*, chairman of the judges; Hye Bossin, editor, *Canadian Film Weekly*; Martin Quigley, Jr., editor, *Motion Picture Herald*; and Don Mersereau, associate publisher, *Boxoffice*.

Short Throws

SALE of film rights to his book, *The Yangtze Incident*, has been made by Canadian-born Lawrence Earl to Herbert Wilcox-Anna Neagle Productions, which plans to star Richard Todd in the film. Lawrence divides his time between New Brunswick and London, England, where his wife is correspondent for *The Telegram*, Toronto.

MEMBERS of the over-60 clubs in Hamilton, Ontario are

normal, commercial film-making. "At least such films will tend to remind directors and producers too long and too closely harnessed to the stereotyped that the film can be an artist's medium, and that there is a public quite surprisingly responsive to the unconventional, the poetic, the free," writes Watts in his concluding paragraph.

Stephen Watts, formerly critic of the *London Sunday Express*, is London film correspondent for the *New York Times*.

given a special rate of 25 cents to all his theatres by H. W. Braden of United Amusement, which is affiliated with Famous Players.

LACK of a suitable English-speaking collaborator to work with Gratien Gelinas on his *Gelinas Revue*, slated for the Stratford Shakespearean Festival's Avon Theatre in July, has caused the Revue to be cancelled and all money from advance sale of tickets will be returned.

FOTO-NITE pool has been inaugurated in Hamilton, with the Delta, Empire, Mountain, Queen's, Windsor and York theatres in the Mountain City and the Roxy in Dundas and the Roxy in Burlington participating in the circuit. First cash offer was \$1,000.

ELECTED to succeed the late Robert M. Savini as president of Astor Pictures, Fred Bellin has taken over his new duties at the New York head office. N. E. Savini has been named vice-president and Anthony Tarell secretary-treasurer. Astor product is distributed in Canada by Peerless Films Limited.

UA WEEK IN JULY

(Continued from Page 1)

charge of distribution. Highlighting the company's rise to the front rank of the industry's major organizations and involving the greatest concentration of quality product in UA history, the sales effort will be supported by each of the 32 exchanges in the domestic territory's two divisions and seven districts. James R. Velde, general sales manager, is directing the field phase of the campaign.

Cash prizes for United Artists Week will go to the three winning exchanges. Each member of the first-place branch will receive three weeks' salary. Personnel of the second-place exchange will be awarded two weeks' salary, with one week's salary going to the members of the branch placing third.

The sales staff is currently obtaining pledges of support from circuit executives and independent exhibitors in the United States and Canada.

A roster of special accessories is being prepared for the UA Week push. These include banners, posters and brochures for exhibitor mailings.

The outstanding lineup of product involved in the special one-week drive includes multi-million-dollar CinemaScope spectacles, suspense thrillers, screen versions of best-sellers, Westerns and adventure dramas, with heavy promotional backing from UA's record 1956 ad-publicity-exploitation budget of \$7,500,000.

Terry Moore Signed

Terry Moore has been signed to star opposite Robert Wagner in the Twentieth Century-Fox CinemaScope production of *The Day the Century Ended*, World War II story.

PQ Theatre Opened

Robert Gallichan has opened his 504-seat, seven day Vimy Theatre in Chibougamau, Quebec. J. Hylas Gagnon's 500-seat Chibougamau is the only other theatre in the community and the two houses are using both English and French pictures.

OUR BUSINESS

(Continued from Page 3)

sonality Parade" or some name similar to that. The continued showing for a reasonable period in advance would acquaint a number of audiences with the names and appearances of such upcoming players. If a number of companies can now do this as a joint venture perhaps some enterprising producer who is sponsoring a new player will make a short reel or series of reels for the theatres to be shown well in advance.

Observanda

PRESENTATION of the Canadian Film Awards will be made in the Avon Theatre, Stratford, on Monday, August 6. There's a matinee Film Festival showing that day. The theatre-tent will offer *The Merry Wives of Windsor* that evening, while Inge Borkh and Alexander Welitsch are pencilled in for a joint recital in the Concert Hall. Might be a good idea to start the presentations at 4 p.m. or thereabouts, giving folks a chance to take in one of the evening attractions . . . *Alex Barris*, the *Globe and Mail* scribiter, will write and emcee CBC-TV's summer replacement for *Cross-Canada Hit Parade*, which Len Casey will produce. It's to run for 13 weeks starting July 4 . . . *Art Arthur* of the DeMille setup was in for a day talking about *The Ten Commandments* with Jim Nairn of Famous Players, Tom Daley of the University, Win Barron of Paramount here and Maxwell Hamilton of Paramount, NY. Many years ago, when Art was a local newspaperman, he told Tom Daley, his pal, about having written away for a job as a Broadway columnist on the *Brooklyn Eagle*. The next day he came into Tom's office at the Uptown, holding a telegram and annoyed at him. Art told Tom that he had gone too far in sending him a fake telegram that said he had the job. A man's anxiety was not material for a joke, even by a close pal. Tom's amazed denial was followed by Art's first realization that he did have the job! That took him out of Toronto. Neither he nor Tom thought then that the day would ever come when they would have business together on a film.



PHIL STONE is in the Doctors' Hospital after some minor but painful surgery . . . *Popcornucopia*? In the PCA organ, *Merchandise*, Super Puff's Syd Spiegel says the Kitchener Arena made a \$17,000 net profit on popcorn alone in 42 months. Did you know that the Aztecs used to decorate their idols with garlands of popcorn? . . . *Win and Dot* Barron's angel, Gay, is wearing silver wings. American Airlines gave them to her when she qualified as a stewardess . . . *A & F*, Montreal, is handling NTA's 52 Fox TV features for Canada . . . *Civil defence* authorities shouldn't worry about keeping the streets clear in case of an air raid. The movies will give them the secret. Ever notice how one man stalks another along what is obviously a public thoroughfare in mid-day, but not a car or another person is in sight. Where'd everybody go? This secret is in the class with the one about how movie horses have ears that bullets must bounce off. The riders drop from wild shots but not the horses . . . *This sounds familiar*: "Meeting J. B. Priestley was a disillusioning experience because he is one of those authors who shouldn't be met. That so charming a book as *The Good Companions* could be his work is almost incredible to me. The man is the typical smug Englishman just as Priestley himself might portray him: cocksure, weighty, standoffish . . ." That's a quote from Bernard Sobel's *Broadway Heartbeat* (Hermitage House, NY, 1953).

THE BRIDEY MURPHY caper is somewhat late in the celluloid sphere. It seems to me that we had that idea in 1933, when *Berkeley Square*, starring Leslie Howard and some retroattractive femme, was issued . . . *That army-sized* entourage of Ray Robinson's makes me wonder why it doesn't take some weekend off and free Africa . . . *Ford TV Graphic* ought to feature Mack Sennett on one program. This lively old-timer from Quebec who gave many players their start through his Bathing Beauties and Keystone Cops, is still around Hollywood. Gene Fowler did a biography of him, *Father Goose*, some years ago and in it reported the veteran's opinions about the difference between the Canadian and the American sense of humor . . . *When the CBC* ran a series of "serious" films some years ago it brought in an American emcee. On the *CBC Wednesday Night* of June 6 there will be a 45-minute discussion about the effect of films on American life, with three USA critics participating and C. A. Lejeune of the *London Observer* giving an English view of American movies. There is no Canadian critic in on it. Can't figure why, for the CBC does much to keep alive intellectual interest in films through Canadian critics and commentators . . . *According to Theatre Collections in Libraries and Museums*, by Gilder and Freedley, there are 8,100 titles in the various branches of the Toronto Public Library . . . *There are seven Shakespeares* in the Toronto phone directory.



Typographs

YOU KNOW the character who's always chiselling free advice from professional men he meets socially or in a locker room. He was introduced to a Dr. Brown and right away asked a health question. Dr. Brown explained that he was a Doctor of Economics. That stopped the enquirer for only a moment. "So, Doc," he asked, "What's your choice of a good industrial stock?" . . . *Sammy Sales* emceed the bachelor dinner for Barry Little, son of Casino manager Murray Little, at the Sign of the Steer. Barry, a 23-year-old med student at the U of T, will marry the talented 19-year-old actress, Toby Tarnow, a *Howdy Doody* regular well remembered for her recent performance in the title role of CBC-TV's *Anne of Green Gables*. After dinner Dave Bossin, Lou Appleby and I went with Fred Malone, QC, former assistant Crown Attorney here, to spend a while in his downstairs den, where hangs his fabulous gun collection. I toyed with a Tommy gun — one of those used in the infamous St. Valentine's massacre, when Capone mobsters dressed as cops wiped out a batch of O'Banions, their competitors in the booze business . . . *Condolences* to Calgary's Ken Leach, who lost his mother in Spokane. She was nearing the century mark.

A LADY WAS asked by her ten-year-old boy why, if she argued with Pop all the time, did she marry him? She thought for a moment, smiled and said: "I guess I was too young to know any better and too old to do any better" . . . *An executive* who recently went to work for a boss notorious as a loud, abusive blame-shifter was asked after a few weeks how he stood the job. The exec shrugged and explained: "I've been called worse things for less money" . . . *Curt waitress*: "Will you have a cup of coffee or what?" Customer: "I'll have what with cream and sugar" . . . *LeRoy Prinz*' company, busy on the Billy Bishop film, will follow up with a Hudson's Bay yarn. Fox made one from an Art Arthur story years ago, starring Laird Cregar and Paul Muni.

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